

10. Multilingualism in fiction

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Abstract: Multilingualism is a fact that has shaped and is shaping the linguistic set-up of our societies. Fictional texts also have a long tradition of drawing on polyglottal means, a fact that has been studied in many different disciplines. This chapter sketches the different research traditions that explore the phenomenon. It touches especially on the techniques of incorporating different languages in the same fictional text, such as attempts at presenting authentic multilingual renditions as well as simplifying the multilingual situation in processes that draw on the potential of linguistic indexicality, translation and contextual embedding. The main focus lies on the potential pragmatic effects that the texts can achieve, such as scene creation/enrichment, character creation, the creation of humor, the display of social criticism, realism and ideological debates of difference and belonging. For a text to work it is rarely necessary to transpose multilingual reality entirely in all its complexity into a fictional text. However, the ways in which multilingualism does occur in fiction deserve to be studied in their own right.

1. Introduction

It is no new fact that we live in a fundamentally multilingual world, that individual societies are multilingual to at times astonishing degrees and that past and present migration movements constantly add new languages to a particular linguistic set-up. In contrast to this, we find deeply ingrained notions of language standards and nationalistic ideologies of one nation-one language (e.g. Hsy 2013: 6; Sollors 1998b: 2, 2002: 3; Taylor-Batty 2013: 19), which have influenced the canon of fictional texts that have been considered to be part of, for example, German, French or English literature teaching. While one might thus expect that the written mode for fictional writing is monolingual, we nevertheless face centuries of multilingual texts of written and also more recent diegetic forms that make use of polyglottal strategies to create many different effects (see, e.g., Sebba, Mahootian and Jons-son 2012). This insight is valid both with respect to its historical dimension, in the sense that we find fictional multilingual texts throughout the centuries, as well as with respect to the emergence of new literatures, as for example discussed in diaspora, minorities and post-colonial (and beyond) studies.

Creators of fictional texts have to make a decision as to how much of multilingualism to allow entry into their artifacts. This process is important since the target readership or audience cannot necessarily be assumed to be equally multilingual,

i.e. have access to the meaning of the linguistic codes included in the fictional product. In her work on the inclusion of dialect in fiction, Hodson (2016) makes the important point that the ‘indexical field’ (Eckert 2008) that a particular dialect feature (of, e.g., phonological, grammatical or lexical nature) evokes, might not be accessible to all readers and might also not be accessible over time once the indexical value shifts:

Thinking of dialect representation in terms of ‘the indexical field’ thus allows for the fact that different people will respond to any given dialect representation in different ways, and also that those meanings will shift over time; as Agha has noted, ‘cultural value is not a static property’ (Agha 2003: 232). (Hodson 2016: 426)

The same argument can be made for the inclusion of multilingual codes within fictional texts as well. In other words, a medieval writer employing a ployglottal style might well create different or new effects in present-day readers. Tolstoy’s inclusion of French passages in his Russian novels might be in need of translation for some present-day readers. In fact, even (near) contemporaries struggled with the amount of included French in the Russian text.¹ Furthermore, today we would be hard-pressed to find readers as multilingual as the English Renaissance scholar John Milton, who not only read more than ten languages but also wrote in four (Hale 1997: xi). While he may well have reached his educated target readership at the time, who might have been equally versed in Latin, Greek, Italian and English, present-day readers are likely to be in need of translations. As Hodson (2016: 426) argues, the concept of ‘indexical field’ allows to bring the reader into the equation, so that this clear element of addressivity, which is part of all (fictional) texts, also positions the topic of multilingual fictional texts clearly within pragmatics.

It is important to stress that how much multilingualism to include is not a simple process of reduction of complexity. First of all, there is no need for fictional texts to be accurate renditions of the face-to-face situations they describe. As McIntyre (2016: 439) points out for dialect variation in fictional texts, “credibility does not necessarily stem from authenticity”. The same argument can be made for renditions of multilingualism in fictional texts. Just like enregistered dialect features can be used as indexes for cultural information (Agha 2003; Hodson 2014, 2016), members of other (sub-)cultures can be indexed by the inclusion of phonological features (accents), vocabulary from different languages or grammatical infelicities associated with learner language or language interferences or entire passages in

¹ Bleichenbacher (2008b: 22), reporting on Grutman’s (2002: 338) study, writes that in “Lev Tolstoj’s [sic] *War and Peace*, [...] the impressive number of French passages had to be reduced and, in part, replaced with Russian in subsequent editions of the novel: Tolstoj had overestimated to what extent his audience was able to read French, then a highly prestigious second language among the upper-class Russian population”. See also Kremnitz (2004: 15).

different languages than the base language. These shorthands are rarely complete or realistic from a sociolinguistic perspective (and they needn't be), but they serve important creative and indexical purposes (Hodson 2016: 428). As a matter of fact, the readership or audience of diegetic texts is usually well aware of the indexical shorthands and by engaging in reading or watching enters a 'fictional compact' or 'narrator-audience contract' (Jahn 2005: n.p.). As Rossi (2011) puts it for diegetic texts:

The reproduction of reality is always a compromise: authors pretend to offer the audience a piece of reality, with an "illusion of spontaneity", which the audience feigns to believe, thanks to the "suspension of disbelief", necessary "to collaborate in this fiction" (Kozloff 2000: 16, 47). Yet "film dialogue [...] is never realistic; it is always designed for us" (Kozloff 2000: 121). (Rossi 2011: 45)

In my understanding of this passage, I do not see "never realistic" as negative but as part of the characteristics of the data. Berliner (1999: 5) convincingly argues about "Hollywood movie dialogue" that

such dialogue may strike us as realistic, but it is most unlike real speech. This contradiction becomes more intelligible, though no less curious, once we understand 'realism' to be not the authentic representation of reality but rather a type of art that masks its own contrivance. (Berliner 1999: 5)

Treating fictional texts of written or diegetic form as worthy of being studied in their own right, I follow Alvarez-Pereyre (2011: 62) and Androutsopoulos (2012a: 142; 2012b) among others. Both make a case for treating such texts as cultural artifacts from which we can learn more about how identities and ideologies are negotiated through linguistic indexing processes. While I thus agree with the first part of McIntyre's (2016: 442) conclusion that "fictional dialogue is similar to naturally occurring speech, [but] it is not the same as naturally occurring speech", I want to make a strong case to treat fictional dialogue as naturally occurring in its own right, even though it is not the same as dialogue in face-to-face non-fictional encounters. Alvarez-Pereyre (2011: 62) points out that "[t]he very fact that the lexicogrammatical structures have been, *carefully and non-spontaneously*, chosen to fulfill the particular functions assigned, makes them extremely good specimens for the study of the relationships between forms, meanings and functions" (emphasis in original). To explore this connection in the case of the inclusion of multilingualism in fictional texts is the topic of this chapter. I will use the term 'text' to refer to fictional artifacts in writing as well as in diegetic form and will give a rough sketch of the different research traditions that study the phenomenon of multilingual fictional texts in Section 2. My aim here cannot be a comprehensive literature review for each identified sub-field but to give the reader an idea of the potential of the topic. In doing so, the main focus lies on the possible pragmatic effects that the texts can achieve. The examples reported are taken from the existing literature or present a convenience sample derived from my own English reading and viewing practices.

2. Insights into an interdisciplinary research field

When talking about the scope of their edited collection on *Fictional Representations of Multilingualism and Translation*, Delabastita and Grutman (2005) make the apt remark that:

[T]he area which could theoretically be meant to be covered by the present volume becomes spectacularly large. Indeed, if we want to study all cases where real-world multilingualism turns out to be toned down or suppressed in its fictional representation (for whatever reason), in addition to all cases where multilingualism, coupled or not with translation, duly finds a place in fictional representations, we end up studying more or less all of recorded human history. Quite a research programme! (Delabastita and Grutman 2005: 14)

Following their pragmatic rationale, this overview chapter – like their collection – is “more modest in scope” (Delabastita and Grutman 2005: 14). In this literature review, I will touch upon a number of research areas that have dealt with multilingual elements in fiction and will particularly focus on the reported linguistic insights. This section is also structured in such a way that the links to the other chapters in the handbook become apparent. These are in particular the chapters on fictional characterization (Culpeper and Fernandez-Quintanilla, Ch. 4), regional, social and ethnic linguistic variation in fiction (rather than multilingualism between national languages; Planchenault, Ch. 9), and the chapters that deal most directly with issues of (national) multilingualism, i.e. translation of fiction (Valdeón, Ch. 12), subtitling and dubbing in telecinematic texts (Guillot, Ch. 13), and the creation of past, future, utopian and fantasy worlds (Adams, Ch. 11).

When viewing the ample literature on fictional multilingual texts, we can bundle them as follows:

- Insights on the techniques of including multilingual elements
- Insights on the functions of multilingual elements
- Insights on code-switching derived from working with fictional data
- Insights on particular multilingual authors
- Insights derived from post-colonial, minority and diaspora texts
- Insights from studies on translation, dubbing and subtitling

This categorization is not mutually exclusive. In other words, scholars who are interested in how multilingualism is technically (formally) portrayed in fictional texts usually also explore the functions of including several languages; scholars working on code-switching as a linguistic process might also share an interest in a particular novelist or a specific telecinematic product; scholars working on historical texts might be interested in the ideological effects and social criticism that inclusion and exclusion of different languages might achieve, etc. In what follows, I will briefly exemplify each field by mentioning a selected number of studies in

order to give an impression of why scholars are interested in multilingual phenomena when looking at fictional texts. Whenever possible, I will point to the connection to pragmatics.

2.1. Techniques of including multilingual elements in fictional texts

Sternberg (1981) argues that authors who create texts with multilingual settings can employ “vehicular matching” (i.e. the inclusion of the realistic multilingualism of particular situation), adhere to the “homogenizing convention” (i.e. create a unilingual² text), or use “translational mimesis” (i.e. a mixture of the two extremes) (see also Taylor-Batty 2013: 41). The latter can be classified into four formal possibilities for the inclusion of multilingualism: (1) selective reproduction, (2) verbal transposition, (3) conceptual reflection and (4) explicit attribution.

Selective reproduction “takes the form of intermittent quotation of the original heterolingual discourse as uttered by the speaker(s), or in literature, as supposed to have been uttered by the fictive speaker(s)” (Sternberg 1981: 225).

Verbal transposition refers to bilingual interference which might result in “an interlingual clash of the two codes within the transposed utterance” (Sternberg 1981: 227). While an “ostensibly unilingual medium” is maintained, polylinguality is nevertheless suggested (Sternberg 1981: 227). As examples, he lists phonological and grammatical irregularity, as well as lexical choice and style, as a result of which the linguistic features might suggest polylinguality (Sternberg 1981: 227–228).

Conceptual reflection refers to the level of what Scollon and Scollon (1990) call discourse system, i.e. the socially acquired pragmatic knowledge of how to do things in a particular culture. Sternberg (1981: 230) argues that “what it retains is not so much the verbal forms of the foreign code as the underlying socio-cultural norms, semantic mapping of reality, and distinctive referential range, segmentations and hierarchies”.

Finally, explicit attribution is “a direct statement on the reporter’s (or even the reportee’s) part concerning the language (or some aspect of the language) in which the reported speech was originally made” (Sternberg 1981: 231). These meta-comments on the linguistic repertoire (e.g. reference to a character’s accent or the language spoken in the reported interaction) thus evoke multilinguality without changing code. Sternberg (1981: 232) stresses that the area between the two poles of vehicular matching and homogenizing unilingualism is quite fuzzy and often overlapping.

Sternberg’s (1981) classification matches partly what Bleichenbacher (2008a, 2008b, 2009, 2012) offers in several studies on multilingual Hollywood movies

² I use the term unilingual and monolingual interchangeably. Sternberg (1981) uses unilingual.

that have English as their base language. He explores the presence or absence of multilingualism in scenes where multilingualism would be the norm in natural settings, following Mareš’ (2000a, 2000b, 2003) work:

- Elimination: “[A]ny speech that would have been in another language is completely replaced with an unmarked standard variety of the base language” (Bleichenbacher 2008b: 24)
- Signalization: “[T]he replaced language is explicitly named in a metalinguistic comment” (Bleichenbacher 2008b: 24)
- Evocation: “[C]haracters speak a variety of the base language that is characterized by interference (transfer) from the language they would really be speaking”; e.g. accent, short code-switches (Bleichenbacher 2008b: 24)
- Presence: “[T]he other language is no longer replaced at all” (Bleichenbacher 2008b: 25)

Sternberg’s (1981) “vehicular matching” corresponds to presence, the “homogenizing convention” to elimination, while “translational mimesis” comprises both signalization (see especially explicit attribution above) and evocation (see especially verbal transposition above). Taking the viewers into account, Bleichenbacher shows how some strategies are more risky than others with respect to uptake/comprehension. Table 1 shows, for example, that a close adherence to the presence of multilingualism might jeopardize comprehension (bottom right).

Table 1. A taxonomy of multilingualism in fictional texts, based on Mareš (2000a, 2000b, 2003) (as presented in Bleichenbacher 2008b: 24)

Strategy	Most distant from depicted reality Elimination	Signalization	Evocation	Closest to depicted reality Presence
Treatment of other languages	Neither used nor mentioned	Named by the narrator or by characters	Evoked by means of L2 interfer- ence phenomena	Used
Audience awareness of other language(s)	Depends on ability to process extra- linguistic hints	Through metalinguistic comments	Depends on cor- rect interpretation of interference phenomena	Full
Audience compre- hension of content	Full	Full	Full, unless the audience is unwilling to listen to non- standard speech	None, unless the other language is somehow translated

Consider an extract from the beginning of Henry James' (1877) novel *The American*. Mr. Newman, a wealthy American, is in Paris and visits the Louvre. He observes a young woman (Mademoiselle Noémie Nioche), who is copying a painting, approaches her and asks for the price of the as of yet unfinished copy.

- (1) *The American* (James 1877: n.p.; bold face added, italics as in the original)
- 1 He placed himself before her picture and looked at it for some moments,
 - 2 during which she pretended to be quite unconscious of his inspection.
 - 3 Then, addressing her with the single word which constituted the strength
 - 4 of his **French vocabulary**, and holding up one finger in a manner which
 - 5 appeared to him to illuminate his meaning, "*Combien?*" he abruptly
 - 6 demanded.
 - 7
 - 8 The artist stared a moment, gave a little pout, shrugged her shoulders, put
 - 9 down her palette and brushes, and stood rubbing her hands.
 - 10
 - 11 "How much?" said our friend, **in English**. "*Combien?*"
 - 12 "Monsieur wishes to buy it?" asked the young lady **in French**.
 - 13 "Very pretty, *splendide*. *Combien?*" repeated the American.
 - 14 "It pleases monsieur, my little picture? It's a very beautiful subject," said
 - 15 the young lady.
 - 16
 - 17 "The Madonna, yes; I am not a Catholic, but I want to buy it. *Combien?*
 - 18 Write it here." And he took a pencil from his pocket and showed her the
 - 19 fly-leaf of his guide-book. She stood looking at him and scratching her
 - 20 chin with the pencil. "Is it not for sale?" he asked. And as she still stood
 - 21 reflecting, and looking at him with an eye which, in spite of her desire to
 - 22 treat this avidity of patronage as a very old story, betrayed an almost
 - 23 touching incredulity, he was afraid he had offended her. She was simply
 - 24 trying to look indifferent, and wondering how far she might go. "I haven't
 - 25 made a mistake – *pas insulté*, no?" her interlocutor continued. "Don't you
 - 26 understand a little **English?**"

The narrator lets the reader understand that the conversation is held in two languages – French and English. We encounter signalization in explicit mentions of the code used (see bold in lines 4, 11, 12, 26) and a small number of words in French that are typographically enriched through italics. We also learn that neither of the two interlocutors is capable of speaking and comprehending more than a few words in the other's language. This is expressed through metacomments (lines 3–4, 25–26), but also through the dialogue itself. The reader has access to both parts of the conversation through the fact that the text marked as being French with the help of meta-comments is actually written in English (i.e. through a process of erasure).³ When we look more closely at the dialogue we can see that the

³ The movie *Love Actually* (2003) entails a scene with comparable effects where two characters (an English writer and his Portuguese cleaner) do not speak each other's lan-

interlocutors often only approximately match their answers to each other, implying that they do not actually understand each other's code. Newman's response in lines 17–18 is pragmatically slightly off but does not disrupt the dialogue. Such slight mismatches re-occur in the continuation of the scene and comprehension is usually aided with the help of cognates that both comprehend. For example, the cognates 'delicate' and 'address' presumably help comprehension in extract (2) of the dialogue:

- (2) *The American* (James 1877: n.p.; bold face added, italics as in the original)
 But the American frowned. "Ah, too red, too red!" he rejoined. "Her complexion," pointing to the Murillo, "is – more **delicate**."
 "**Delicate**? Oh, it shall be delicate, monsieur; delicate as Sèvres *biscuit*. I am going to tone that down; I know all the secrets of my art. And where will you allow us to send it to you? Your **address**?"
 "My **address**? Oh yes!" And the gentleman drew a card from his pocket-book and wrote something upon it.

This interlacing serves as yet another metacommunicative cue that signals multilingualism to the readers. The linguistic set-up of the situation is then further complicated by the arrival of Mademoiselle Nioche's father, who, in contrast to his daughter, does speak English. Mademoiselle Noémie told Mr. Newman:

- (3) *The American* (James 1877: n.p.)
 "And precisely, here is my father, who has come to escort me home," said Mademoiselle Noémie. "He speaks English. He will arrange with you."
 [...]
 "Are you the young lady's father?" said Newman. "I think she said you speak English."

The "I think" in Newman's address to Mr. Nioche once more alerts the reader to the fact that Newman cannot entirely comprehend what Mademoiselle Noémie says to him. We then get to read entire passages between daughter and father written in English but signaled through meta-comment as being in French to which the protagonist Newman is not privy. The father acts as translator between Newman and his daughter and the chapter ends with French language lessons for Newman being negotiated. The extract demonstrates quite nicely how comprehension for the reader is ensured while not giving up on explicitly marking the multilingual situation. In the written medium, the possibility of the narratorial meta-comment thus enriches the linguistic situation.

guage and yet engage in a dialogue by using each their own language. Their turn-taking results in a meaningful dialogue which is accessible to the viewers by means of subtitling. The characters, however, are unaware of the exact meaning of each other's words. By means of these multilingual and technical means, the viewer has more knowledge than the characters in the movie.

In the PBS television series adaptation of this scene, the dialogue between the two characters occurs entirely in English with the exception of the address term *Messieurs* used by Noémie (*The American* 1998). There is no further allusion to the multilingual situation, which could have been achieved, for example, by giving the French character an accent or making use of the voice-over narrator to establish the communicative problems. A reason for this may be that the scene also does not occur at the beginning of the novel but eight minutes into the episode. As such, the French setting has long been established, for example by means of a narratorial voice-over, which gives information on Paris as location.⁴

Camarca's (2005) study of Canadian author Nino Ricci discusses how comprehension is ensured when enrichment goes beyond formulaic and stereotypical usage of a second code. Camarca (2005) uses the terms translation, cushioning and embedded translation to describe Ricci's techniques of incorporating Italian in his English text. An example of translation is illustrated with the direct speech "'L'ammazzo, I'll kill him!'", where a verbatim translation follows the Italian (Camarca 2005: 230). In the process of cushioning "Ricci embeds the 'alien' word or sentence in the English text 'in such a manner as to make the meaning virtually explicit' (Langeland 1996: 18)" (Camarca 2005: 233). In the case of embedded translation, a "network of correspondences" is built up that allows the reader to comprehend the text:

- (4) 'Antonio Girasole, *alzati, per favore*'

Antonio would rise and face forward, the priest standing only inches behind him, close enough for Antonio to feel his breath against his neck.

'Tell me, Antonio, *quante persone ci sono in Dio?*'

Always an easy question to begin.

'Three persons, Don Nicola.'

'*Tre persone, giusto*. And what are they called, these three persons?'

'*Il Padre, il Figlio, e lo Spirito Santo.*'

'*Bene, Antonio, molto bene*. You are truly a theologian, a Jesuit even.'

(Ricci 1990: 44, as quoted in Camarca 2005: 234, emphasis in original)

As the dialogue evolves, the meaning of the Italian passages within the English text become transparent because of the dialogic structure, while maintaining the effect of cultural enrichment.

Any kind of mixture from presence to erasure is possible in fictional texts. An author can oscillate between these strategies depending on the communicative purposes that the polyglottal inclusion should serve. As mentioned before, adhering to a faithful rendition of real-world multilingualism is in fact not necessary in order

⁴ Bleichenbacher (2008b: 78–82) discusses several scenes in Hollywood movies where foreign languages as well as accents as meta-comments for characterization are employed and then dropped after a while once the viewer can be assumed to have been informed about the positioning of the character. See Section 2.3.

to achieve credibility (Hodson 2016: 428; McIntyre 2016: 439). When an artifact goes the extra mile to make multilingualism a topic, then this is clearly noteworthy. A case in point is *The Passion of the Christ* (2004), which, in an attempt to transport the viewers back to Jesus' surroundings as well as possible, uses Latin, Hebrew and a reconstructed Aramaic.⁵ Comprehensibility is ensured by means of subtitling (see also Adams, Ch. 11, this volume; Guillot, Ch. 13, this volume).

Having mentioned some strategies that ensure comprehension, it is important to highlight that not all texts aim at translating every aspect of polyglottal elements. For example, Taylor-Batty (2013) in her work on modernist texts argues that

The fact that modernist writers tend to focus specifically on interlingual encounters that are characterised by misunderstanding, incomplete comprehension and distortion further complicates the matter, resulting in a tension not only between the language(s) represented and the language(s) used to represent them, but in the very use of language to represent instances where language fails to communicate in any transparent way. That tension, however, produces not textual failure, but a fascinating and compelling exploration of the ways in which the encounter with linguistic and cultural difference can become a transformative experience. (Taylor-Batty 2013: 39–40)

This comment functions nicely as a transition of the discussion of surface form to the functions of including multilingualism in fiction.

2.2. Functions of multilingualism in fictional texts

Scholars rarely stop at listing merely the technical aspects of incorporating multilingualism in a fictional text. The question of the pragmatic potential of the inclusion (or exclusion), i.e. the effects/functions of including multilingual aspects in fictional texts, are often the driving force for the studies on fictional multilingualism.

However, Sternberg (1981: 233) stresses that neither the occurrence nor the function of the “mimetic devices” he described can be predicted:

The point is, however, that the absolute location of a device (or for that matter the text's whole gamut of devices) can in itself tell us very little about its actual mimetic effect or force or function, which can never be determined *a priori* but turns in each case on a large complex of variables and constraints – general and specific, historical and poetic, sociolinguistic and generic, textual and contextual. In different contexts, the same translational form may serve different functions and the same function may be served by different forms. (Sternberg 1981: 233)

⁵ According to an interview with the language advisor William Fulco (Bierma 2004: n.p.), he even “incorporated deliberate dialogue errors in the scenes where the Roman soldiers, speaking Aramaic, are shouting to Jewish crowds, who respond in Latin. To illustrate the groups' inability to communicate with each other, each side speaks with incorrect pronunciations and word endings”.

Thus, it is important to state that “the actual quantity of foreignisms in a text is rather less important than the qualitative role they play within its overall structure, i.e. their potential as functional elements” (Delabastita and Grutman 2005: 17). No matter its quantity, we can thus argue with Taylor-Batty (2013: 40) that “[t]he interlingual encounter – and its representation – always brings distortion, problems of interlingual and intercultural communication, and a foregrounding of difference”.

In what follows, I will briefly illustrate a number of functions that range from including small polyglottal snippets used for cultural enrichment, character and place positioning, the creation of in-groups and out-groups, the creation of humor, defamiliarising/estrangement effects to social criticism and realism. These functions are not mutually exclusive and the sequence does not imply ranking of importance or frequency. Furthermore, the ensuing sub-sections on code-switching, particular multilingual authors, post-colonial, minority and diaspora texts as well as insights from studies on translation, dubbing and subtitling will further take up the issue of functions of fictional multilingualism.

Snippets of foreign languages can be interspersed in the descriptions of settings when creating scenes that play in locations where the base language is not employed. Linguistic pointers can thus be used to mark the scene as ‘foreign’. For example, showing or mentioning public transportation signs, street names, place names and emblematic landmarks add to the linguistic landscaping in a particular scene (Bleichenbacher 2008b: 73–74; Blommaert 2013; Landry and Bourhis 1997). Furthermore, mentioning institutions (*Buckingham Palace, the Colosseum, the shul*) can function as a shorthand to index cultural settings. The film studies scholar Kozloff (2000) uses the term “anchorage of the diegesis and characters” to describe this effect, i.e. using linguistic pointers to set a scene and, in this case, to give it a ‘foreign’ flavor. While Kozloff (2000) makes this point for the function of dialogue in fiction in general, polyglottal elements in narrative passages in texts and visual information in telecinematic artifacts can also achieve this effect.

An example can be taken from *The Marrying of Chani Kaufman* by Eve Harris (2013). The paragraph in extract (5) is from the beginning of the novel and we have just encountered Chani on the day of her wedding, anxiously waiting for the day to take its course.

- (5) But where was the Rebbetzin? After the lessons had ended, she had promised to be at the wedding. Chani blinked and scanned the room once more before allowing disappointment to set in. She comforted herself with the prospect that the Rebbetzin was already inside the shul watching from the women’s gallery. Chani vowed to look up before she entered the chuppah. (Harris 2013: 3)

Before this extract, the Jewish context was already evoked by cultural references and the explicit mention that prayers were voiced in Hebrew. In the quoted paragraph, the words *Rebbetzin*, *schul*, and *chuppah* are neither italicized to mark them

as somehow out of the ordinary (compare to the extract from *The American* above), nor are they explained. Instead, we get access to Chani's thoughts, for whom these lexical expressions are part of her everyday language and cultural experience. The reader can either gather their meaning from the context and in the continuation of the story or turn to an extensive Yiddish/Hebrew-English glossary at the end of the book. One of the potential effects of this inclusion of Yiddish and Hebrew words might be that the reader feels invited into this world of orthodox English Jews and their practices rather than being positioned as an outsider to whom cultural context has to be explicitly explained.

The effect of cultural enrichment (Camarca 2005: 232) can also be achieved within the dialogues. Drawing even on small elements of languages other than the base language of the text allows the authors to tap into their readers'/viewers' world knowledge such as in the case of using Italian greeting formulas in a text otherwise rendered in English (see the comments in the introduction on indexicality). Camarca's (2005) study of Canadian author Ricci gives us the following examples:

- (6) '*Signora*, I think they're starting the engines' my mother said ...
 '*Si, si grazie*. I hope you'll excuse me for the way I lost my head but you can imagine how a woman feels' ...
 '*La ringrazio, signora, grazie tant*' she said, backing out the door and clasping my mother's hand; but a moment later, as she hurried away down the hall, she was cursing again. '*L'ammazzo!* I'll kill him! I'll kill them both'
 '*Addio*,' my mother said, watching her go. '*Poveretta*'. (LOS 199)
 (Ricci 1990: 199, as quoted in Camarca 2005: 230, emphasis in original)

According to Camarca (2005: 230, 231), this direct speech is "a simulation of a real speech", "formulaic and stereotyped". She also reports on the use of interspersed Italian words in the narrative part of the author's texts, such as "Then a bowl of tortellini and a plate of *trippa*" (Ricci 1990: 69). Camarca (2005: 232) argues that "English represents the shared code, the language of communication and commerce, therefore code-switching in this environment assumes a symbolic function, and not a mimetic one, marking cultural boundaries (see Gordon and Williams 1998)" and is used for "cultural enrichment".

As shown in detail in Ch. 4 by Culpeper and Fernandez-Quintanilla on 'Fictional characterisation' and Ch. 9 by Planchenault on 'Doing dialects in dialogues: Regional, social and ethnic variation in fiction' in this handbook, linguistic elements can be used strategically to attribute fictional characters with pointers about their linguistic, social, ethnic, and/or regional background. We can also use these insights for multilingual elements in fiction. For example, the Italian snippets in extracts (4) and (6) above give background knowledge about the protagonists. In general, linguistic features can be used as indexes for regional, social or ethnic belonging (Hodson 2016). As Planchenault (2008, 2011, 2012, 2015, this volume)

shows, a French accent in a movie in English alone can be indexical of evoking a multilingual situation and shaping a ‘foreign’ character. Importantly, Planchenault (2015: Ch. 6) reveals that a French accent is often used as a shorthand to alert the viewer to a stereotypical and thus simplified view of Frenchness or characteristics of the French. While, this impression can later be confirmed or subverted in the fictional artifact, Planchenault (2015: 107–108) argues that there are long-established hegemonic readings of such cues (e.g. the use of a French accent to index ‘romance’ or ‘bon vivant’), which are embedded in the discursive tradition of representation of otherness in a particular culture.

Consider also the extract from *Star Trek. The Future Begins* (2009), where the freshly formed team of the brand new starship Enterprise face their first mission in the faraway future. The Captain, who has just taken his seat on the bridge, addresses Ensign Chekov, with whom he is not yet familiar.

(7) *Star Trek. The Future Begins*. (2009), minute 40, 1.03 minutes

Context: Ensign Chekov does a ship-wide mission broadcast informing that the planet Vulcan was experiencing seismic activity and now might need help in evacuations.

- 1 Sulu: engines at ^maximum warp [Captain.] ((TURNS AROUND))
 2 Captain: [^Russian] whiz kid,
 3 'what's your name ^Chanko?
 4 ^Cherpov? ((C. TURNS AROUND))
 5 Chekov: Ensign <PRC **Chekov** PRC>, ((NODS))
 6 ^**Pavel** ^**Andreievich** sir.
 7 Captain: ^fine.
 8 Chekov Pavel Andreievich.
 9 begin ^ship-wide mission 'broadcast?
 10 Chekov: ^yes sir 'happy to. ((TURNS TO COMPUTER AND STARTS TYPING))
 11 ^ensign authorization 'code <Q nine ^five **Wictor** ^**Wictor** two Q>.
 12 Computer: ^authorization not recognized.
 13 Chekov: ^Ensign authorization ^code,
 14 <Q ^nine five Q>,
 15 <Q <PRC **V=ictor V=ictor** PRC> two Q>.
 16 Comp.: ^access granted. ((C. SIGHS))
 17 Chekov: may I ^have your attention 'please.
 18 at ^2200 hours,

Next to the visual multi-racial/species appearance of the crew, this short scene manages to evoke the idea of multilingualism and multi-culturalism in a very succinct way. First, the viewers are explicitly told that the (very young) Ensign is Russian (line 2), which is followed up with a number of suggested family names that have a Russian ring to them. Ensign Chekov confirms his name and then gives evidence that English (the given lingua franca on the bridge) is not his mother tongue by demonstrating a Russian accent in rounding the pronunciation of the letter v (line 11). This pronunciation is rejected by the computer, which apparently

is not programmed to have a tolerance for different accents. As a consequence, Ensign Chekov, who seems to be aware of his accent, corrects himself by carefully enunciating the consonant in his second attempt (line 15). These linguistic indexes thus confirm his “non-American” nationality, while being part of the multi-national crew.

Applying Bleichenbacher’s (2008b) formal categories of the inclusion of multilingualism, which are aligned along a continuum from absence to presence of non-base languages (see Table 1), we can say that in this particular example from *Star Trek* we find signalization of another language, since Russian is explicitly mentioned, and evocation through Chekov’s accent. Bleichenbacher (2008b: 26–30) is particularly interested in the functions of such multilingual display and identifies the creation of realism, the expression of social criticism and the creation of humor as motivation for the inclusion of multilingualism in movies. In the case of extract (7), the creation of humor is most likely to be the reason for inclusion. In more general terms, Delabastita and Grutman (2005) argue that:

Intratextual glossing and the creation of intertextual echoes and metalinguistic effects – all of which always involve a careful balancing of the author’s quest for textual sophistication and what s/he perceives to be the linguistic skills of his/her prospective public – do not exhaust the range of possible functions of multilingualism and text-internal translation. Thus, interlingual misunderstandings and mistranslations can be used for comic effect too, namely by bringing about what humour theorists would call an incongruity or conflict between different cognitive schemes. (Delabastita and Grutman 2005: 18)

In the earlier examples, the inclusion of multilingualism can be argued to contribute to storyworld creation, character positioning, creating a touch of realism as well as in-groups and out-groups (between characters and for readers).

Bleichenbacher’s (2008a, 2008b, 2009, 2012) studies are particularly concerned with negative and stereotypical linguistic renditions of characters in fictional texts. He follows up on Lippi-Green’s (1997) seminal study of Disney characters, which showed that language differences were systematically used to create positive and negative characters in a discriminatory fashion:

Characters with strongly positive actions and motivations are overwhelmingly speakers of socially mainstream varieties of English. Conversely, characters with strongly negative actions and motivations often speak varieties of English linked to specific geographical regions and marginalized social groups. Perhaps even more importantly, those characters who have the widest variety of life choices and possibilities available to them are male, and they are speakers of MUSE [Mainstream Standard US English] or a non-stigmatized variety of British English [...]. (Lippi-Green 1997: 101)

Bleichenbacher’s (2008b: 220) study of multilingualism in Hollywood movies confirms this trend to correlate negative and marginalized characters with non-base language speakers to a certain extent, but he points out that the narrative plot

can override such trends so that predictions about certain languages being always associated with negativity are not possible.

In Chapter 11, this volume, Adams discusses how to linguistically create past, future, utopian, and fantasy worlds. The complex creation of future worlds and their linguistic composition is a creative challenge that is often meant to index future power shifts (see Bleichenbacher's 2008b category of social criticism). For example, the lingua franca in the just mentioned *Star Trek* is English, but there is ample evidence of other languages, including Klingon (see, e.g. Adams 2011; Okrand et al. 2011), and meta-discussions on translation and interpretation; the sci-fi series *Firefly* (2002–2003) suggests that the new lingua franca is a mixture of Chinese and English; social criticism is also made prominent in the 2013 science fiction of *Elysium*, which plays on a Spanish and English speaking earth whose ruling class resides in a space port above earth and speaks French and English but not Spanish.

Authors of fantasy worlds also follow a long tradition of creating multilingual worlds (Adams 2011, this volume). In Tolkien's work on Middle Earth, entire languages and their derivations are discussed. We also find, for example, mention of "the rough Dothraki tongue"⁶ in the *Game of Thrones* book series. In its recent TV adaptation, the production moves beyond signalization and evocation of foreign languages and invents new languages for which subtitles are then provided. As stated above, the quantity of these foreignisms is not game-changing since even small inclusions of elements other than the base-language can already create a defamiliarization or alienation effect that suffices to signal to readers that they are dealing with a different world (see Adams, this volume, on the concept of estrangement). For example, in the *Black Magician* and *The Traitor Spy* trilogies, Trudi Canavan names "a domestic animal, bred for wool and meat" a "reber" or a "stimulating drink made from roasted beans, originally from Sachaka" a "raka" (Canavan 2011, glossary). At the same time, she avoids the lexemes sheep and coffee. While the base language thus remains solidly English, the fact that we are not dealing with England or even our world is indexed by using fantasy words for everyday items.

The special issue on telecinematic discourse edited by Androutsopoulos (2012a) is specifically concerned with how sociolinguistic complexity is rendered in telecinematic discourse and how the texts can inform and reflect language ideologies. Androutsopoulos' (2012b) own contribution discusses the movie *Süperseks* (2004), that draws a complex linguistic picture of Hamburg's Turkish community. He establishes the repertoires of languages in the movie (native German, near-native German, inter-language German and Turkish), links them to the characters'

⁶ One such meta-comment is: "Dothraki was incomprehensible to her [Daenerys], and the *khal* knew only a few words of the bastard Valyrian of the Free Cities, and none at all of the Common Tongue of the Seven Kingdoms" (Martin 1996: n.p.).

usage and then to the scenes in order to discuss their effect within the telecinematic artifact. He reports that

the characters' linguistic repertoires differ by their narrative importance, gender and generation. In scenes with bilingual dialogue, code choice and code-switching are found to contextualise conflictual relations among major characters. Süperseks relies heavily on stereotypical assumptions about language and ethnicity, class, gender and generation, by which stereotypical relations between sociolinguistic difference and narrative evaluation or importance are sustained. (Androutsopoulos 2012b: 301)

As mentioned, the inclusion of multilingual elements in fictional texts can result in many different effects and be employed for different purposes. The list presented here is therefore not meant to offer a closed set of possibilities and can thus be expanded. In fact, the following sections will take up the functions of the inclusion of fictional multilingualism again in the light of the particular research fields.

2.3. Code-switching in fictional texts

Next to the study of language acquisition, bilingualism, the sociology of language and translation studies, the study of code-switching is one of the important fields in linguistics that deals with multilingualism. Code-switching has also been studied in fictional contexts both to find out more about code-switching in general and to learn about how it is being used in fiction (e.g. Androutsopoulos 2012b; Bleichenbacher 2008b; Callahan 2001, 2002, 2004; Camarca 2005; Diller 1997; Jonsson 2012, 2014; Martin 2005; Montes-Alcalá 2012).

Bleichenbacher (2008b) discusses extracts from Hollywood movies that pertain to four different types:

1. *Situational code-switching*: Scenes where code-switches into another language are motivated by situational factors. These factors include aspects of the communicative situation, such as the speaker's linguistic repertoire, the addressee(s) of a turn, or the topic discussed.
2. *Metaphorical or marked code-switching*: Scenes where code-switches into another language are especially highlighted, and appear as a turning point in the interaction, rather than a mere reaction to situational factors. Typically, these instances of code-switching are used for the aims of linguistic politeness and language display.
3. *Indexical code-switching*: Scenes where there is a complete absence of any psycholinguistic, pragmatic or sociolinguistic reasons for characters to code-switch into another language (typically their L1). Rather, the characters code-switch for the benefit of the viewer, as a mere index of their OL [other language] ethnolinguistic background.
4. *Edited code-switching*: Scenes where different conversations, which are each monolingual but in different languages, are conjoined through camera move-

ment or editing into a single scene. Thus, the juxtaposition of turns in different languages appears purely as a result of cinematic editing.
(Bleichenbacher 2008b: 192)

Of the 241 scenes (derived from 28 movies), the majority pertains to categories one and two, i.e. “plausibly motivated” code switches (Bleichenbacher 2008b: 192). Nevertheless, in 35 scenes (15%) there is indexical and in 34 (14%) edited code-switching. These can be argued to be specific techniques for fictional multilingualism. Indexical code-switching was previously discussed in connection with evocation, i.e. well-known snippets of foreign language are employed to index the multilingual context and characters. Edited code-switching is unique to the audiovisual medium.

Special mention deserve those code-switches that establish multilingualism and then – after having positioned the characters and settings – shift to the base language of the text. For illustration, Bleichenbacher (2008b: 19–80) mentions *The Hunt for Red October* (1990), in which the Russian Captain Ramius and his second talk in Russian (with English subtitles) and are thus established as Russian speakers. This is followed by a dialogue between Ramius and another officer in subtitled Russian, which, then, however, switches into English as the base language of the movie. This unrealistic code-switch, which replaces Russian with English, is only reversed towards the end of the movie when there is a scene in which the different languages play a role (i.e. American characters meet Russian characters). Another example is taken from *Clear and Present Danger* (1994) where two Columbians speak Spanish (with English subtitles) to each other when they have their first appearance in the movie; they then switch to English as the base language of the movie (Bleichenbacher 2008b: 79). These examples play on the expectation that viewers are willing to engage in the fictional compact and to suspend disbelief.

Further research is motivated by establishing how authors employ code-switching to achieve literary effects. For example, Camarca (2005: 240) argues that the code-switching contained in Ricci’s trilogy (written in English with Italian elements, see examples [4] and [6] above), while not being realistic from a linguistic point of view, “render[s] his work more realistic, at least on a literary level”. Code-switching is thus seen as a literary device. The same view is put forward by Martin (2005: 403), who argues that

For the multilingual author, switching between two or more languages is not an arbitrary act, nor is it simply an attempt to mimic the speech of his or her community; code-switching results from a conscious decision to create a desired effect and to promote the validity of the author’s heritage language. [...] Incorporating native and heritage languages along with English within a literary work, usually through code-switching, creates a multiple perspective and enhances an author’s ability to express his or her subject matter. (Martin 2005: 403)

2.4. Multilingual authors and their texts

There is an extensive body of studies that is interested in the surfacing of multilingualism in fictional texts and their effects not only in their own right but also in particular with respect to a specific author's works and his/her biography (for overviews, see, e.g., Forster 1970; Kremnitz 2004, 2015). Authors write both texts that contain several languages (intratextual multilingualism) as well as different texts in altogether different languages (intertextual multilingualism; Hale 1997; Kremnitz 2004: 14). In other words, an author may mix linguistic elements from different languages within, for example, a poem or novel, but may also write a piece in one language and another in a different language. For example, Camarca's (2005) above-mentioned study on Ricci's trilogy is a case in point for a study of intratextual multilingualism. An extreme case of intratextual mixing is macaronic verse, which "usually refers to the mixing of words, sometimes whole lines, of more than one lang. [sic.] in a poem, most often for comic or satiric effect though sometimes (and more recently) with serious intent" (Brogan and Goldsmith 1993: n.p.). Macaronic verse is already reported for the 12th century but "Ezra Pound (*The Cantos*) and T. S. Eliot (*The Waste Land*) have transformed [it] into a serious and important technique of poetic composition, allusion, and structure" (Brogan and Goldsmith 1993: n.p.). In contrast, Taylor-Batty (2015) gives special attention to multilingualism in modernist writing by authors such as Jean Rhys, James Joyce or Samuel Beckett that include both intratextual and intertextual multilingualism. The main research field from which these studies usually derive are literary and cultural studies but also theology, history or stylistics.

The fact that multilingual writing, or 'literary multilingualism' (Taylor-Batty 2013: 9) is not new surfaces nicely in such studies. For example, we find ample work on the linguistic choices in the Middle Ages where plurilingual texts are no exception (e.g. Forster 1970; Zink 1995; Diller 1997; Machan 2010; Zacher 2011; Hsy 2013). For example, Hsy (2013: 6) in his *Trading Tongues* "maintains that polyglot poets and other medieval writers code-switch not only for pragmatic purposes but also for deliberately artistic ends; using different languages to develop distinct expressive registers, to stylize certain types of speech, or to evoke a vivid sense of place". One of his main points is that scholars should consider "not only the 'roots' but also the 'routes' of medieval culture; that is we should pay careful attention to how language use is informed by local practices as well as how languages themselves are reshaped and transformed through dispersal across space" (Hsy 2013: 89). This call for the need to paying attention to practices and to cultural and socio-historical context resonates well with pragmaticians:

[O]ur approach to literary history changes dramatically once we consider the pervasive contact and interpenetration between Middle English and other languages, and writers (such as Caxton or Chaucer) whom we might perceive as quintessentially “English” or associated with a particular city like London emerge as writers who are profoundly implicated in negotiating polyglot spaces beyond England *per se*. (Hsy 2013: 25)

As another case in point, the English Renaissance poet John Milton’s multilingualism and the impact this had on his work has received much attention (Hale 1991, 1997; Hale et al. 2007). Hale’s (1997) work on John Milton displays this quite nicely. In part I of his (1997) monograph, Hale discusses how Milton wrote in four different languages and particularly used different languages for different genres and audiences. These insights are linked to Milton’s life (e.g. his travels to Italy and his scholarly studies) and the fact that Milton was faced with having to make a decision about what language to write in throughout his life:

Before leaving Italy Milton has chosen his medium by thinking what is his most-desired audience, and then the rest follows by decorum. He chose Latin or English accordingly thereafter: he chose Latin for European or pedagogic consumption, English for the *History of Britain*. The choice of tongue reveals fundamentals about the particular act of thought. (Hale 1997: 6)

Milton’s linguistic choices are fundamentally informed by the times during which he lived, when Latin, Greek and Hebrew belonged to the learned languages and especially Latin, as *lingua franca*, allowed him access to a readership beyond England. While this may have been typical for a Renaissance man, Hale (1997: 16) argues that Milton made conscious language choices that he repeatedly commented on in a philologist tradition. In part II of his book, Hale (1997) then discusses intratextual multilingualism such as the use of Latinisms, Graecisms, Hebrewisms and Italianisms in his English work. (See also, among others, Delabastita [2002] and Delabastita and Hoenselaars [2015] on multilingualism in the English Renaissance drama).

Another example of a study of more recent intratextual multilingualism is Amador Morena (2005), who explores the works of the Spanish authors Javier Marías (*Todas las almas* [1989], *Corazón tan blanco* [1992]) and Antonio Muñoz Molina (*Carlota Fainberg* [1999]) and argues that the many English snippets and cultural allusions in the Spanish body of the texts are in fact the result of the two authors’ immersion into an Anglophone cultural surrounding as well as the consequence of the narrative plot. For example, Marías’ *Corazón tan blanco* (*My Heart so White*) fundamentally deals with language matters since the main characters are translators and interpreters themselves. According to Amador Morena (2005), the novels are addressing a particular reader, i.e. one who

is not only an educated reader, but also a reader who is presumed to be proficient in English, and who will, therefore, be able to comprehend the numerous examples of code-switching, the ‘philological dissections’ and cultural references to the English-speaking world that appear in their respective novels. (Amador Morena 2005: 201)

As motivation for this intricate interweaving of the English language into the Spanish texts, Amador Morena names the wish to “add credibility to both their characters and narrators”.

The creation of credibility, authenticity or accessibility, however, is not necessarily the driving force for the inclusion of multilingualism in fictional texts. ‘Polyglot wordplay’ (Monod 2005) may be an art form in itself that is typical of authors such as Joseph Conrad (e.g. Baxter 2013; Monod 2005; Pousada 1994), Samuel Beckett (e.g. Lalor 2010) or James Joyce (e.g. Bollettieri Bosinelli 2001; Korg 2002). Vladimir Nabokov’s work has also received ample attention since the Russian author writes in Russian, French and English, liberally mixes the forms inter- and intratextually and has also published his ideas on translation (e.g. Kager 2013; Liberman 2005; Nassar 1993; Razumova 2010; Safariants 2007; Taylor 2005). Especially noteworthy is probably the case of strategic mistranslation, i.e. fictional characters misinterpret or misquote multilingual texts, which can result in humorous effects (see, e.g., Chaucer’s *Nun’s Priest’s Tale* in the *Canterbury Tales* or Taylor 2005 on Nabokov’s *Ada*). The latter is of course only the result when the readers are sufficiently multilingual themselves to spot the mistranslation as a source for humor.

What transpires nicely in this field is that the languages that authors have access to and interweave in their texts are not only part of their own biographies but are of course also embedded in their cultural context and carry indexical value for their time. In Milton’s case his fluency in Latin was shared by many learned people (and his readers) at the time, which is no longer the case today. Nabokov’s language choices, in contrast, might also have been used to create an in-group of equally multilingual readers, but may also have resulted in alienating or irritating readers. As a consequence the study of an author’s choice of languages results in a fascinating study of cultural contexts. However, neither an author’s language choice nor the effect that this choice might have on readers can be reliably predicted (Kremnitz 2004, 2015). Kremnitz thus comes to a similar conclusion as Sternberg (1981) with respect to the occurrence or the function of multilingualism, quoted above. After exploring the language choices of a large number of authors (Joseph Conrad, Fernando Pessoa, Elias Canetti, Paul Celan, Samuel Beckett, Galsan Tschinag and Giwi Margwilaschwili), Kremnitz (2004, 2015) concludes that

the authors' choice of literary language is motivated by a subtle interplay of external conditions, societal parameters, sociological judgments, biographical coincidences and the authors' reactions to these usually complex and multiply overdetermined situations. However, while a particular author's choice or a biographical development might be plausible in retrospect, there is no certain way to predict such developments. The number of (potentially) game-changing variables is too big. (Kremnitz 2015: 246, my translation)

2.5. Multilingualism in post-colonial, minority or diaspora texts

In many ways, the previous section overlaps with the current on post-colonial, minority and diaspora literature. The difference that I want to suggest is that the former studies are primarily motivated by an interest in a particular author as an individual in his or her cultural context. The primary texts of interest for this section, however, are positioned as contributions to a wider field and explore texts for which it is characteristic to entail elements of multilingualism or a discourse on language choice, multilingualism and cultural belonging. Literary and cultural studies are the main sources here, but as many scholars also ask the question of the function of linguistic choices, we can make the link to pragmatics as well.

In the case of post-colonial (and beyond) studies, scholars and authors alike point to the dilemma of writing in the former colonizers' language (e.g. English or French) and the subtle ways in which present-day writers have appropriated and changed the original base language to meet their ends. Zabus (2007: 112), in her studies on the West African Europhone novel, reports "Loreto Todd's felicitous formulation – 'the relexification of one's mother tongue, using English vocabulary but indigenous structures and rhythms' (Todd 1982: 303)" to describe this process. For example, Mofin Noussi (2009) argues that Zakes Mda in the South African novel *The Heart of Redness* (2000)

shows that an enriching cohabitation between, for instance, the languages of Xhosa and English is possible. The author [Mda] goes about this essentially through the africanization or, more precisely, the 'Xhosa-ification' of the English language, which confers a stylistic particularity on the novel. This africanization of the English language is achieved through the techniques of glossing, leaving words untranslated, reflexification, and the insertion of Xhosa proverbs in an anglophone written text. From these translation processes as revealed in the novel, linguistic hybridity appears as the standard towards which South African populations and South African writers must aspire in order to promote the much-desired linguistic and socio-political reconciliation. (Mofin Noussi 2009: 291)

Famous authors such as Salman Rushdie in India, Chinua Achebe in Africa, many proponents of Native American peoples on the North American continent, such as Leslie Marmon Silko or Simon J. Ortiz, stand for well studied authors who write (primarily) in English rather than their ancestors' languages and who have appropriated English to express their own cultural experiences and identities.

There is also a growing body of literature that deals with authors who have moved elsewhere due to migration movements and write in a base language other than their ancestors' language. Kremnitz (2004, 2015: 172), for example, points to a body of texts that has been referred to as "Gastarbeiterliteratur" (a term, he says, which has disappeared again), when talking about literature in German that was written by migrants in Germany. Androutsopoulos' (2012b) study of the movie *Süperseks* about Turkish-German inhabitants in Hamburg is a case in point of a telecinematic example. In the context of the United States, especially research on Chicano English in Chicano literature is vibrant (e.g. Callahan 2001, 2002, 2004; Flores 1987; Jonsson 2014; Martin 2005; Martín 2008; Rivera 2010).

Migration literature, or diaspora literature, can also be used as a term to refer to the vast body of texts that has been written in the former home language while the authors are part of the new cultural contexts. For example, in the collections *Multilingual America* (Sollors 1998a) and *German? American? Literature?* (Fluck and Sollors 2002), the authors offer studies on the rich body of literature created in languages other than English, yet being genuinely American at the same time. These include discussions of texts in, among others, Creole, Norwegian, Spanish, Chinese, Portuguese, German and Yiddish.

While this chapter is not the place to give justice to this rich body of research, it is worthwhile to point out that understanding and exploring fictional multilingualism is among the research aims in this field when scholars study ideologies of difference and belonging.

2.6. Translating, dubbing and subtitling

The chapters by Valdeón on translation of fiction (Ch. 12) and Guillot on subtitling and dubbing in telecinematic texts (Ch. 13) are of course contributions to this handbook that also deal with multilingualism in fiction. By their very nature these fields of study have a great awareness of the challenges of rendering multilingualism in a text. When multilingual texts are not a simple byproduct but the result of a creative process, decisions on translation are particularly delicate. To give just one example, Queen (2004) explored dubbing into German of US movies that make a linguistic distinction between standard American speakers and African American Vernacular speakers and thus exploit linguistic features to also index social and ethnic differences. Since German dialects index regional rather than ethnic differences, the producers could not use a regional dialect for the AAVE speakers to create a contrast to standard speakers. The solution was to adopt language associated with "urban youth cultures of north-central Germany" (Queen 2004: 515) for the AAVE speakers, as this came closest to the indexicality intended in the original movies. In many dubbed versions, however, the richness of the indexicality of the original is diminished as one-to-one mapping is rarely possible. For example, De Bonis (2014), who compares how thirteen of Hitchcock's multilin-

gual movies were translated into Italian, reports that three strategies have been employed:

[F]irst of all, the neutralisation of the different languages present in the original version via dubbing the entire film into Italian. Secondly, the preservation of the different lingua-cultural identities through a combination of dubbing with other screen translation modalities such as contextual translation, and interpretation performed by one [of] the film's characters. Finally, a third strategy is the quantitative reduction of the multilingual situations present in the original version of the film [...]. (De Bonis 2014: 169)

Translating multilingual texts thus poses a particular challenge since the indexical fields of the chosen indexical markers and the contrasts created by employing them in the source text, are nearly impossible to match in the translated product.

3. Conclusions

This chapter reviewed the ample literature on fictional multilingualism in written and telecinematic texts. The phenomenon described is neither new nor rare and has inspired scholarship in many different disciplines. As a consequence, the review was shaped in such a manner that it can give an introduction to the scope of research without claiming any representativeness. Taking a pragmatics point of view was interpreted as exploring the potential functions of the polyglottal texts.

The techniques of incorporating different languages in an artifact range from attempts at presenting authentic multilingual renditions to simplifying the polyglottal situation in processes that draw on the potential of linguistic indexicality, translation and contextual embedding. How much multilingualism is included in a text is of lesser consequence than the effects that its inclusion – and be it only through evocation or signalization – can achieve. Sociolinguistic and pragmatic insights on processes of indexicality and stereotyping in their specific cultural contexts have been shown to be useful and adequate tools for interpretation.

The potential functions of multilingual elements in fiction cannot easily be predicted. Scholarship has demonstrated a vast range of functions, though, which are manifest of both the pervasiveness of multilingualism per se in society but also of the importance of this phenomenon in fiction. Polyglottal text (elements) can be used for scene creation/enrichment, character creation, the creation of humor, the display of social criticism, realism and ideological debates of difference and belonging. This list can surely be expanded in future research.

Moving beyond such general conclusions, it remains of fundamental importance to interpret fiction as a creative artifact and to give it justice in its own right. It is important to stress that all the fields reviewed here have their legitimation and can equally draw on the texts and approach them with their own unique research questions and methodological angles.

A potentially rewarding future area of research is the comparison of how authors write about and include multilingualism in their written artifacts and how these works are then adapted for the screen. More research is needed to discover how the audio-visual medium goes its own ways and creatively rises to the challenge of creating polyglottal worlds. Furthermore, of particular interest might be a diachronic comparison that may yield insights into changing indexicalities, language ideologies and tolerances for multilingualism.

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